

## THE JOKER'S IDLE MOMENTS.

A FEW PARAGRAPHS THAT DESERVE THE TITLE OF HUMOROUS.

Far-seeing Boy.  
(From *Times* Staffings.)

Boy to lady in fur-lined cloak—If youse wimmen'll keep on wearing them furs, we won't have a cat on the back fence to fire a brick at.

A Better Job for Him.  
(From *Chicago Tribune*.)

Seely-Munroe, proprietor of the country (dine museum)—I am the only man in the country that predicted Harrison's Cabinet right. What am I worth to you per week?

Proprietor—You guessed it correctly, did you? Seely-Munroe—Called the turn on it, exactly, two months ago. Here's the sheet of paper I wrote the names down on.

Proprietor—(Laughing)—I couldn't afford to give you what you're worth. But I have a brother who publishes a paper, and is looking for the right kind of a man to edit the circulation advertisements. Go and tell him your story.

Life in Plean Creek.  
(From *Times* Staffings.)

Col. Whipaw of the rattlesnake ranch, being shown to his room in the Bad Lands House—Wh—what does it say on that air sign up there?

Landlord—It says: "Guests will please remove their spurs before retiring."

Col. Whipaw—By the north fork of the Great Crooked Bitterroot! Go out to the corral and get my horse and saddle! (He goes out.)

Landlord—(To the waiter)—Get the Corral and saddle! (He goes out.)

Col. Whipaw—(To the waiter)—Get the Corral and saddle! (He goes out.)

The Coming Exhibitions.  
(From *London Press*.)

Smnyder (who thought he really would "score" with his landscape this year)—Now, what ought I to get for it?

Art Critic (cautiously)—Three months! And pull it out to pieces.

Undoubtedly an Imposter.  
(From *New York State Journal*.)

"What do you think of the gentleman from London you were talking with last evening, Miss Anne?"

"I don't believe that he was ever near London."

Lula's Apprehension.  
(From *the Birmingham Republic*.)

Coward! Lying-hearted man! hissed Lula Edgington between her set teeth, when Richard Kurlandson replied that she could only be a sister to him.

Part Accepted.  
(From *the Accident News*.)

Poet—I called in, sir, to see about that little poem I sent you some time ago.

Editor—That poem has not been published yet, sir.

Conscience at the Bank.  
(From *Judge*.)

Depositor—Is the cashier in?

The Janitor—He is, ma'am, for ten years. Perhaps the assistant cashier'll do, ma'am.

FRANKIE TOLD BIG FIBS.

These Girls Who Brought on the Shooting Scrape Came from Port Jervis.

Minnie Palmer, the seventeen-year-old girl who was shot by young William Dutcher in the Clinton place, 330 West Thirtieth street, Sunday night, is doing well at the Roosevelt Hospital to-day, and the doctors are sanguine. It turns out that Frankie Cortwright's story that she came from Newton, L. I., six months ago, is not true.

Despatches from Port Jervis show that Minnie is the daughter of Amos Palmer, a mason of that town, and that her companion's name is Vera Cortwright. Both girls disappeared from Port Jervis two weeks ago, after being seen riding with two young men, there where they were arrested. Frankie Cortwright, the girl's aunt with whom she lived for a short time, has been arrested for abducting young girls.

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## CHANGES AT THE THEATRES.

TWO NEW PLAYS PRESENTED TO NEW YORK PATRONS.

The "May Queen" at Palmer's, and Miss Coghlan in "Jocelyn" at the Star—Northern Seen Again in the "Highest Bidder"—Keller Introduces an Automatic Artist—"Pat's Wardrobe" at the Thalia.

The production of "Jocelyn" at the Star Theatre last evening was a triumph for the Coghlan. Charles Coghlan was not present to respond to the repeated cries of "Author! Author!" but at the triumphant climax at the end of the third act Miss Coghlan came before the curtain and made a graceful speech of thanks on behalf of her brother.

Miss Coghlan's new play is a romantic and stirring drama of the time of Louis XIII, of France. Jocelyn, the heroine, is chateau of the ruined estate of Du Bois, which she hopes to restore to its former splendor. To this end she half encourages the advances of Prince Savani, a wealthy adventurer, and sacrifices her nobleman lover, Gaston Marcel, Savani's excessive ambition, however, however, and she refuses him. He vows to win her either by permission of Jocelyn's three brothers or in spite of them. By a clever plot he gets from the elder, Philip, a letter favoring his suit, and subsequently causes the three Huguenot brothers to be put to death. He gets Jocelyn into his power and strives to bring about a forced marriage. But Savani's mistress secretly carries word of Jocelyn's peril to Gaston and the latter goes to the castle to bring about a forced marriage. The scene is full of clever expedients and gives full scope to the abilities of Miss Coghlan. Wilton Locksley, who takes the part of Prince Savani, and James E. Wilson, who is the Gaston Marcel, are in the soldiers coming to the rescue of Jocelyn and the latter promising to wed Gaston if he will kill the traitor. Gaston tries this in the third act, but is so badly wounded that he is carried off. The play is a well-staged and gives full scope to the abilities of Miss Coghlan. Wilton Locksley, who takes the part of Prince Savani, and James E. Wilson, who is the Gaston Marcel, are in the soldiers coming to the rescue of Jocelyn and the latter promising to wed Gaston if he will kill the traitor. Gaston tries this in the third act, but is so badly wounded that he is carried off. The play is a well-staged and gives full scope to the abilities of Miss Coghlan.

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## MANAGER J. C. DUFF AT REST

XAVIER'S CHURCH.

The Edifice Crowded with Professional and Other Friends of the Deceased—Many Beautiful Floral Offerings—The Requiem Mass Celebrated by Rev. Nihil McKinnon—Sketch of the Popular Manager's Career.

John A. Duff, late manager of the Standard Theatre, was buried this morning at 9 o'clock from the Jesuit Church of St. Francis Xavier, West Sixteenth street. Rev. Nihil McKinnon, pastor of the church, celebrated the low mass of requiem and at its close pronounced a brief discourse on the life of the deceased, who died at the age of 55 years, after a long illness.

There was no music and the services were the simplest that the Catholic Church exercises at burials. There was a profusion of floral offerings, despite the printed request for their omission.

At the close of Father McKinnon's remarks, and after the last absolution, six employees of the Standard Theatre, who had been present, and deposited in the vestibule that the passers-by might be allowed a last look at the deceased, whose features were a very natural expression.

The casket was of plain black cloth with four silver handles. It was covered with Easter lilies, and a floral offering was placed on top of it.

The widow followed the casket, leaning on the arm of her son, John, the actor, and Rufus, the result scholar, when they were from St. John's, Md., where he is pursuing his theological studies preparatory for